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mon in the followers of Colombe as well as the extreme sensitiveness which marks the Museum piece. It would be pleasant indeed, if it were not impossible, to assert definitely that our pieces came from Brou. No history came with them, but they are in the style of a group of figures there and are certainly worthy of that magnificent church which Didron called "the last and splendid adieu to Gothic in France."

The head of the man may seem at first to be more realistic than that of the woman. But on further study the same sensitiveness and delicacy of touch becomes evident. They must have been by the same hand. At the same time there is also an obvious relationship with the sculpture of the kneeling Louis XII upon his funeral monument in the church of St. Denis.

The woman's head is a most interesting document of the costume of the time. With the sixteenth century came in the cap covering the ears and more or less following the form of the head. This is as characteristic of its time as the extravagancies of the hennin were of the fifteenth. The cap or coife is finished with a broad solid border turned back in a point at the top and held by a jewelled pin, the hair being further covered with inter-twining ribbons, which might have been of gold or silver tissue. From the back of the headdress the hair falls in a braid down the back.

As the woman's head is a charming document in the history of costume, so both pieces are worthy examples of that final flowering of Gothic art which was not to die until the full fruition time. Fashioned between the years 1510 and 1535 they are typical of the spirit which Michel Colombe and his followers brought into being, and which stemmed for a final moment the onrushing tide of the Renaissance.

W. M. M.

DUTCH GRAPHIC ART

Revolutionary art appears to be lifting its head even in the traditionally staid Netherlands; at least some of the items in the present exhibition of Dutch Graphic Arts in Gallery XI seem raucous-voiced, set down as they are among the usual Dutch subjects which are handled as we expect them to be from our knowledge of Dutch paintings. Many schools and many tendencies seem to enter in; old traditions confront the most modernistic out-croppings: it is a very restless, uneven showing

CLEVELAND MUSEUM OF ART

and at that is only a selection. We have tried to make it a representative one within the limited possibilities of our Print Room. The prints were brought together for the San Francisco Art Association by G. E. de Vries, at present Dutch Consul in that city, in co-operation with the Netherlands Society of Graphic Arts and they have been shown in some of the leading museums throughout the country. After the contemporary British prints hung during the month of November, it is altogether enlightening and fitting that we see what is being done in continental Europe.

We in America have been accustomed to the well-considered, perfect-in-technique paintings of the Hague School—such men as Israels, the Maris, Mauve and Mesdag. Some of us may know Breitner and Toorop from reproductions, but even Van Gogh has not prepared us for some of the evidences of emancipation from the old school. These are in the minority and not very interesting at that. There has been infiltration of all the *isms* roundabout but fortunately beauty still has the power to engage and most of the work is concerned with it. Rembrandt is still the greatest influence. It is this noble tradition that most of the present exhibitors attempt to follow.

The art of Holland in its most successful phase has been a sincere transcription of the life of the country, most individual and intensely its own. There have been flurries of romanticism of the French kind but only the surface is disturbed and the abundant vitality of the race prevails always; theirs has always been a realistic art dealing with actualities.

Etching partook of the above qualities; Rembrandt, master of all, established the traditions. Lievens and Bol were of his school. Of the former's work, the Museum owns the portraits of Vondel and Bonus and one of the four Oriental Heads. Among Rembrandt's most characteristic subjects, those in the school of genre influenced to the greatest extent the men who followed him. Van Ostade was of these the leader, but the Museum up to the present has acquired none of his etchings. His work is dated between 1647 and 1671 and there is nothing of great interest again until the seventeenth century, when the depiction of landscape occupied the predecessors of Ruysdael. Among these was Waterloo and the Museum possesses six of his Biblical subjects. We also own a very dull Zeeman of this time and a characteristic etching of animals by Berchem, who was work-

ing in Italy. The remainder of the seventeenth and most of the eighteenth century was greatly given over to the reproductive etching of paintings and the manner became stylized under the influence of Claude and Poussin, classicists. Then, too, the popularity of engraving through the engraved portrait had its bearing in the gradual hardening of the style.

It is not until the nineteenth century and at that not before 1850 that etching again begins to hold much interest for us. About this time, Roelofs (the Museum has an example of his etching in its collection) and a few others took up the process and did some interesting work. Then followed Joseph Israels, Mauve and Storm van's Gravesande, the latter influenced by Felicien Rops. Of Israels' etchings we own a number of subjects of childhood, but of Storm van's Gravesande's but two, *Le Bord au Gein* and *Study of Roses* (a remarkable still-life). James and Matthew Maris executed a few small but important plates and Jongkind some characteristic French and Dutch scenes.

Bauer, Witsen and Dupont are younger men who carry on the traditions of Dutch etching, but a still younger company follows and it is with these the exhibition has to do mostly, though the three men just named are as active as any. Bauer's two etchings, *St. Sophia* and *Street in Cairo* in our own collection, are good examples of his well-known oriental scenes. Witsen is a safe and sane landscapist but the etchings of animals by Dupont, originally in the exhibition, are unfortunately missing now, having been sold. Other well-known etchers represented are Berg, Bosch, Graadt Van Roggen, Graaff, Harting, Heverkamp, Jong, Lucker, Mankes, Poortenaar, Roodenburg, Velsen, Visser, Zilcken, and Zwart, mostly working along the old well-trodden paths. They have essayed many mediums—drypoint, aquatint, lithography, wood-block printing, colored etching and monotyping—all are here.

Dake, Hoytema, Molkenboer, Moulyn, Nieuwenkamp, Roelofs (Jr.), Schelfhout, Stok, Valk, Veldheer, and Vries are some of the modernistic ones. Unreal, unpleasant imaginings, showing Belgian and other outside influences, occur but if there is any real merit in the collection as a whole it is one of size of plate and experimental handling rather than of outstanding quality: it is not a memorable collection in any sense.

William McC. McKee